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KERR'S MODERN DANCE ALBUM FOR THE PIANOFORTE

CONTENTS:

Page

EIGHTSOME REEL. 1.
Speed the Plough. The Wind that Shakes the Barley. Mrs. McLeod. Fairy Dance. The De'll among the Tailors. Clean Pea Strae. Mason's Apron. Soldiers Joy.

HIGHLAND SCHOTTISCHE. 6.
Lady Madeline Sinclair. Orange and Blue. Keel Row. Kafoozlum. Lord Moira. Banks o' Clyde. Rose among the Heather. What's a' the Steer. Miss Betsy Robertson. Jenny's Bawbee.

FLIRTATIONS. 14.
Break Down. Garcon Volange. Come under my Plaidie. There Cam' a Young Man.

GUARACHA WALTZ. 16.
Come o'er the stream Charlie. Logie o' Buchan. Will Ye gang to Kelvingrove.

FLOWERS OF EDINBURGH. 18.
The Original. Lass o' Patie's Mill. East Neuk o' Fife. Bottom of the Punch Bowl.

Page

FOURSOME REEL. 4.
Cameron's got his Wife again. Jenny dang the Weaver. Highland Whisky. Speed the Plough. Jessie Smith. Rachael Rae. Piper o' Dundee. Reel of Tulloch.

QUADRILLE JIG TIME. 8.
The Blackthorn Stick. Father o' Flynn. Sorry to Part. Roaring Jelly. Rakes of Kildare. Rory o' More. Jig in D. Donnybrook Boy. Biddy of Sligo. Humours of Donnybrook. Biddy the Bowl-Wife. Pet of the Pipers. Garry Owen. Larry o' Gaff. Lannagan's Ball. Young May Moon. St. Patrick's Day. Paddy Whack. Haste to the Wedding.

TRIUMPH. 15.
The Original. Old Bog Hole. Callum Beg.

CIRCASSIAN CIRCLE. 17.
The Original. Staten Island. Mason's Apron. Roll her on the Hill

PETRONELLA. 19.
The Original. Dashing white Sergeant. My Love she's but a Lassie yet. The Rose Tree.

VIOLIN

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JAMES S. KERR, MUSIC PUBLISHER, 79 Berkeley Street, Glasgow, C.3

Gerwyn Williams

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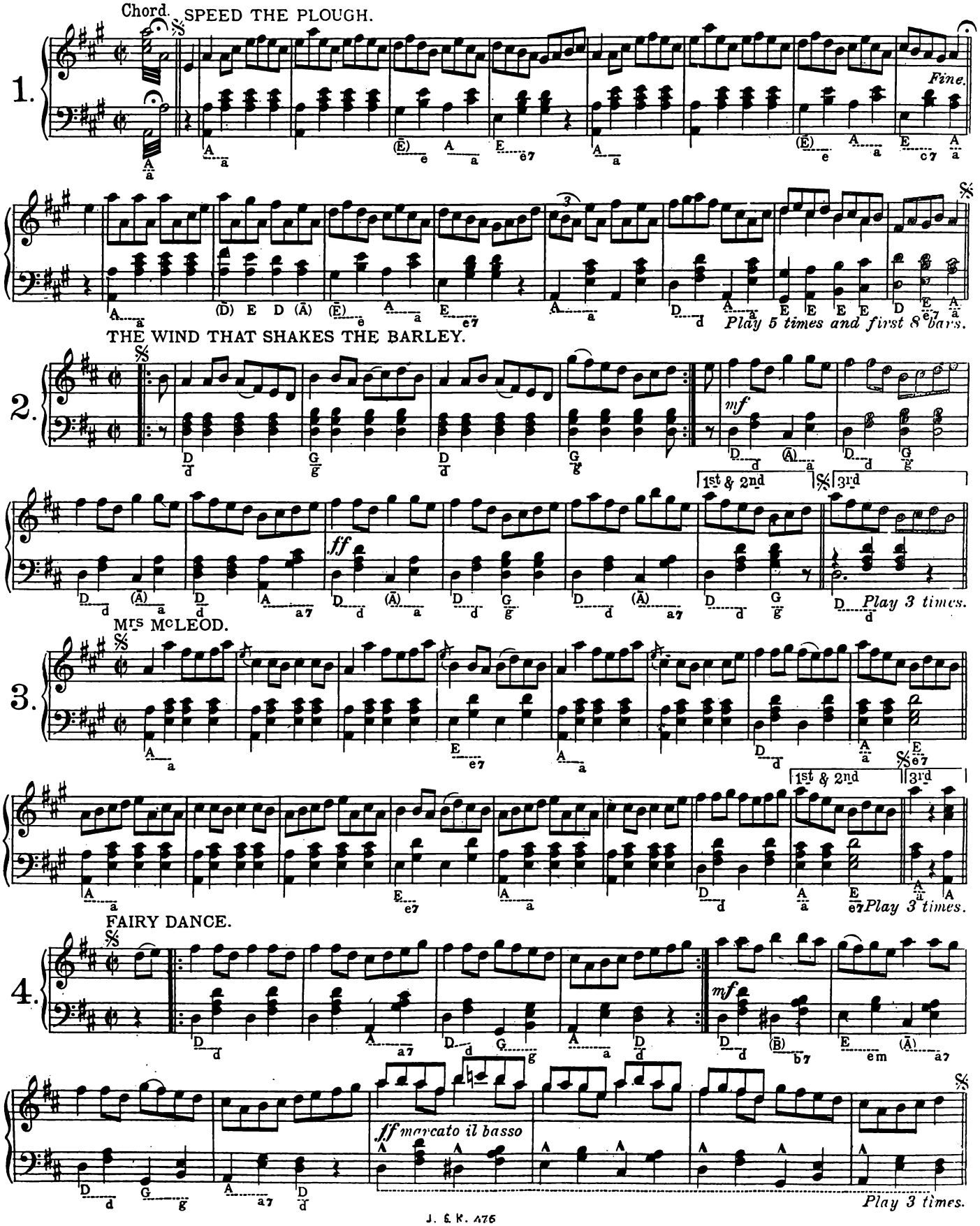
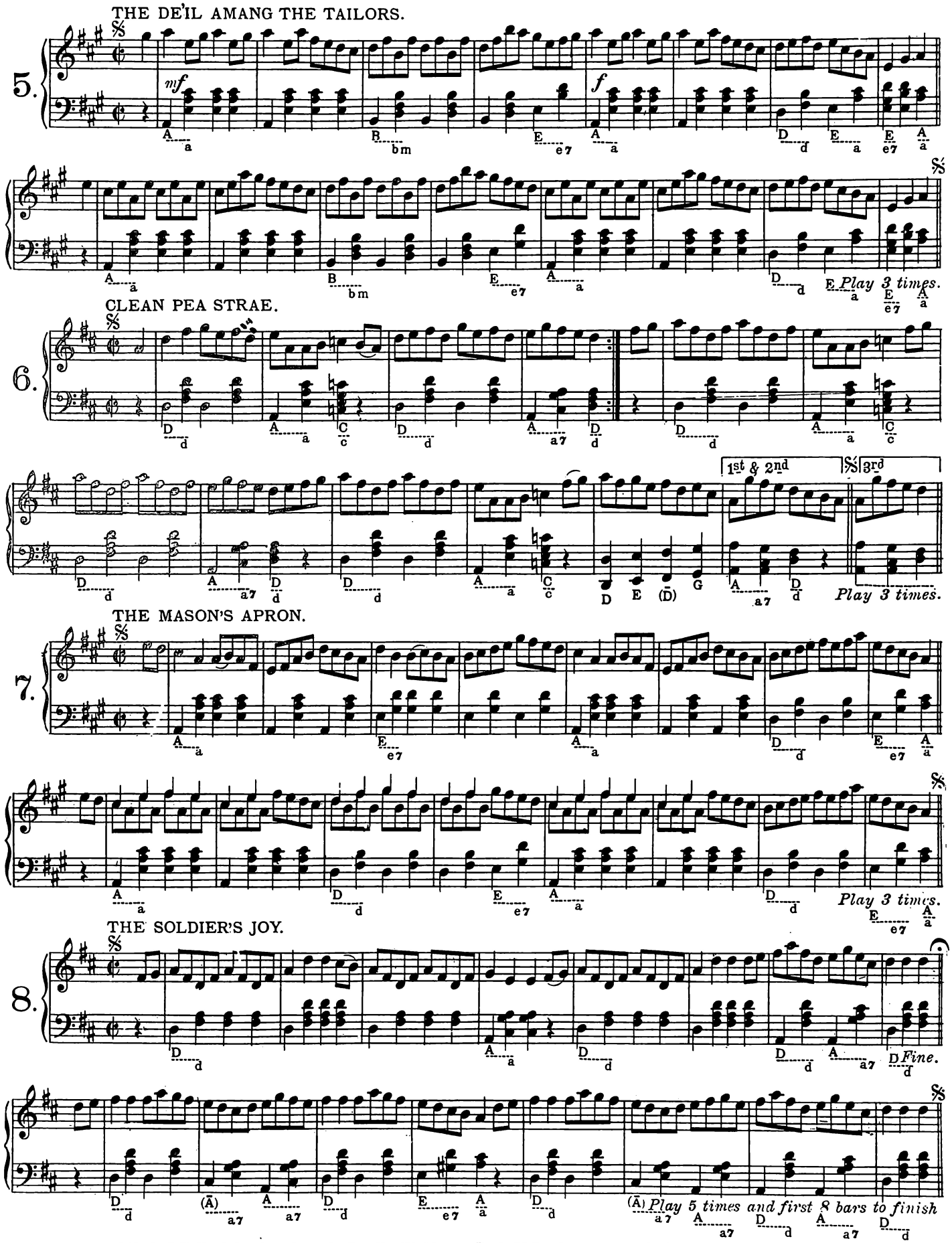
KERR'S MODERN DANCE ALBUM.

EIGHTSOME REEL.

Dance begins after the chord. Finish with chord after No 8.





A Strathspey and Reel of Tulloch is often danced after the Eightsome Reel. If the dancers remain in position play a long chord then Strathspey 3 times and Reel of Tulloch 8 times as given on page 5.

FOURSOME (OR SCOTCH) REEL.

Play each Reel and Strathspey 3 times.

Play a chord on D. as an introduction. If the dancers do not then begin thereafter, play the first four bars three times.

CAMERON'S GOT HIS WIFE AGAIN.

Strathspey.

D d A a7 D d D d A a7 D d

D d A a7 D d G g D d A a7 D d A a7 D d *Play 3 times.*

JENNY DANG THE WEAVER.

Reel.

D d B bm D d D a7

D d A a7 D d D g D d G g D d A a7 A a7 D d *Play 3 times.*

1st 2nd

HIGHLAND WHISKY.

Strathspey.

A a E e7 A a A a E e7 A a A a B bm B b7 E e

A a E e7 A a A a B bm B b7 E e A (E) G (D) E a E e7 A a *Play 3 times.*

SPEED THE PLOUGH.

Reel.

A a (E) e7 A a E e7 A a (E) e A a E e7 A a

A a (D) E D (A) (E) e7 A a E e7 A a D d A a (E) A B (A) D E e7 A a *Play 3 times.*

JESSIE SMITH.

Strathspey.

1st & 2nd 3rd

Play 3 times.

RACHAEL RAE.

Reel.

Play 3 times.

THE PIPER O'DUNDEE.

Strathspey.

Play 3 times.

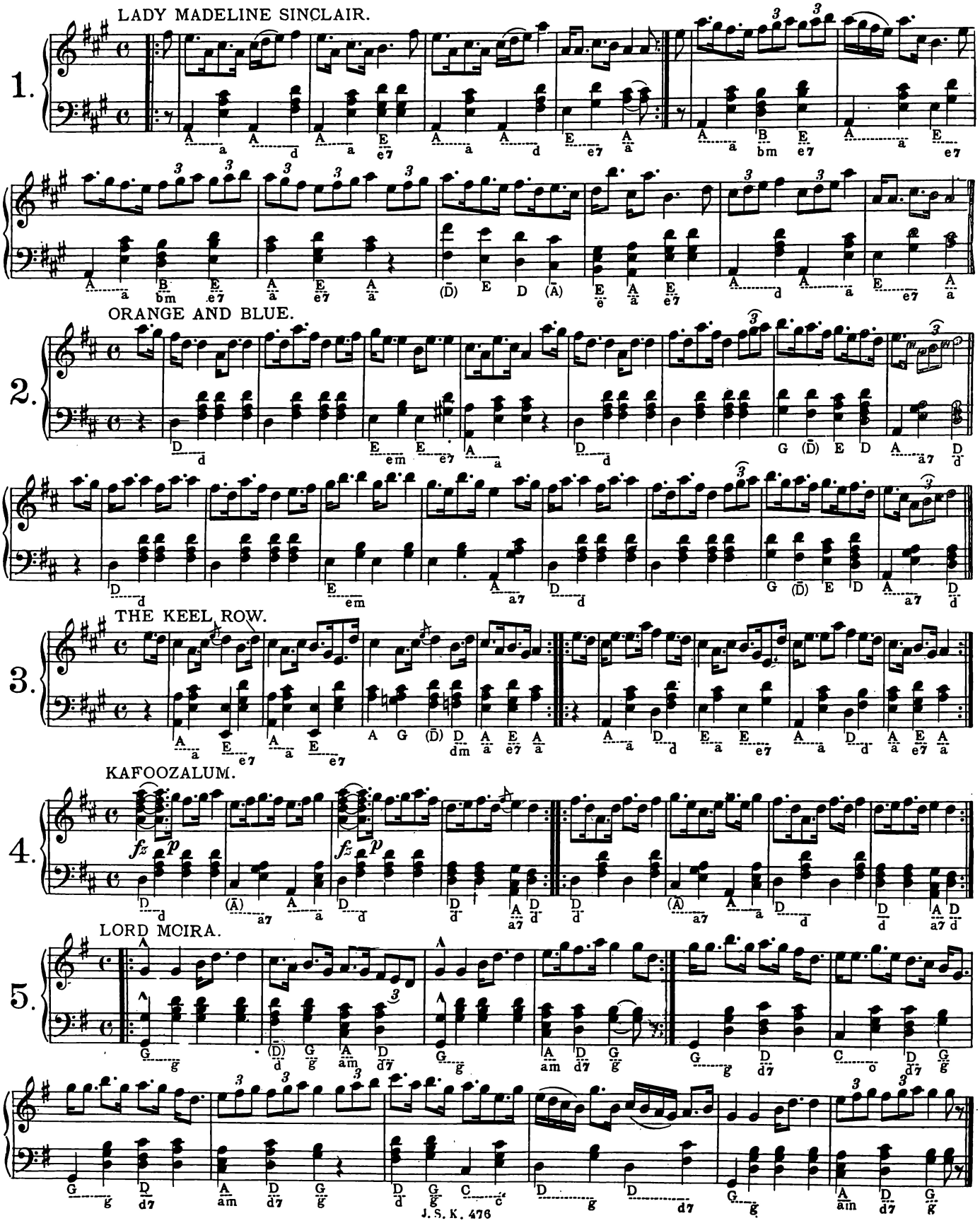
REEL OF TULLOCH.

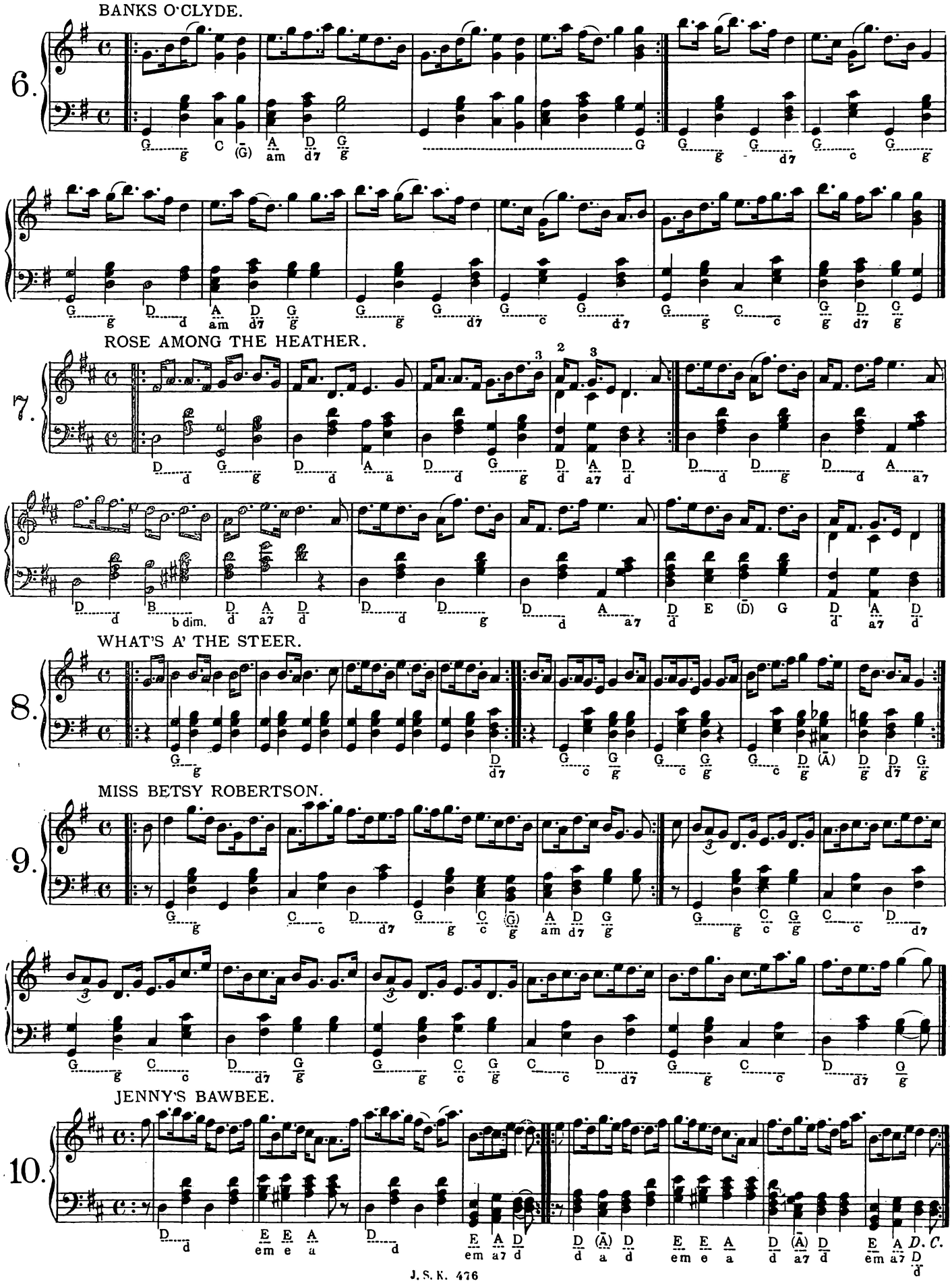
Chord.

Play Reel of Tulloch 8 times.

MOUNTAIN DEW.

Highland Schottische.




BANKS O'CLYDE.
6.
ROSE AMONG THE HEATHER.
7.
WHAT'S A' THE STEER.
8.
MISS BETSY ROBERTSON.
9.
JENNY'S BAWBEE.
10.
D. C.

"THE BLACKTHORN STICK" QUADRILLE.

Jig Time.

Orch: by
HENRI VOLLMER.

Arranged by
NEIL GRAHAM.

THE BLACKTHORN STICK.

1.

f

mf

CODA.

ff

Fine.

FATHER O'FLYNN.

mf

D.C. Twice through then Coda al Fine.

SORRY TO PART.

2.

f

Fine.

ROARING JELLY.

mf

SORRY TO PART.

f

RAKES OF KILDARE.

mf

A am | G g c | G g | A am | G g | A am

A am | G c | G g | A am | *D.C. Twice through and first eight bars to finish.* G g | A am

RORY O'MORE.

3.

f

A | A a | E e7 | A a | A a7 | D d | A a | E e7 | A a

F♯ f♯m | F♯ b♯m | F♯ f♯m | D d | E a | E e7 | F♯ f♯m | F♯ b♯m | F♯ f♯m | D d | E a | E e7

CODA.

last time.

Fine.

JIG in D.

mf

D d | D g | D d | E e7 | A a | D d | D g | *D.C. 4 times and Coda al fine.* D d | A a7 | D d

Obtain a copy of The Pibroch Quadrille.

4.

THE DONNYBROOK BOY.

1st & 3rd | 2nd, 4th & last

f

D d | G g (D̄) d | E a7 A a7 | D d | G g (D̄) d | A a7 D d

Fine.

1st & 3rd times

BIDDY OF SLIGO.

D d | D g D d | A a | D d | G g (D̄) d | D d | A a7 D d

D d | A a | D d | A a7 D d

D.C

2nd & 4th times

HUMOURS OF DONNYBROOK.

fz

A a | D d A a | A a | B b7 E e7 | A a. | D d A a | D d E e7 A a

A a | E e7 | A a | (Ā) a | E e7

fz

D.C. al fine.

Dance players will find Lena Barn Dance or Schottische a catchy, danceable item for their programmes. Always encored.

5.

BIDDY THE BOWL-WIFE.

f

Fine.

1st & 3rd times

PET OF THE PIPERS.

fz

D.C.

2nd & 4th times

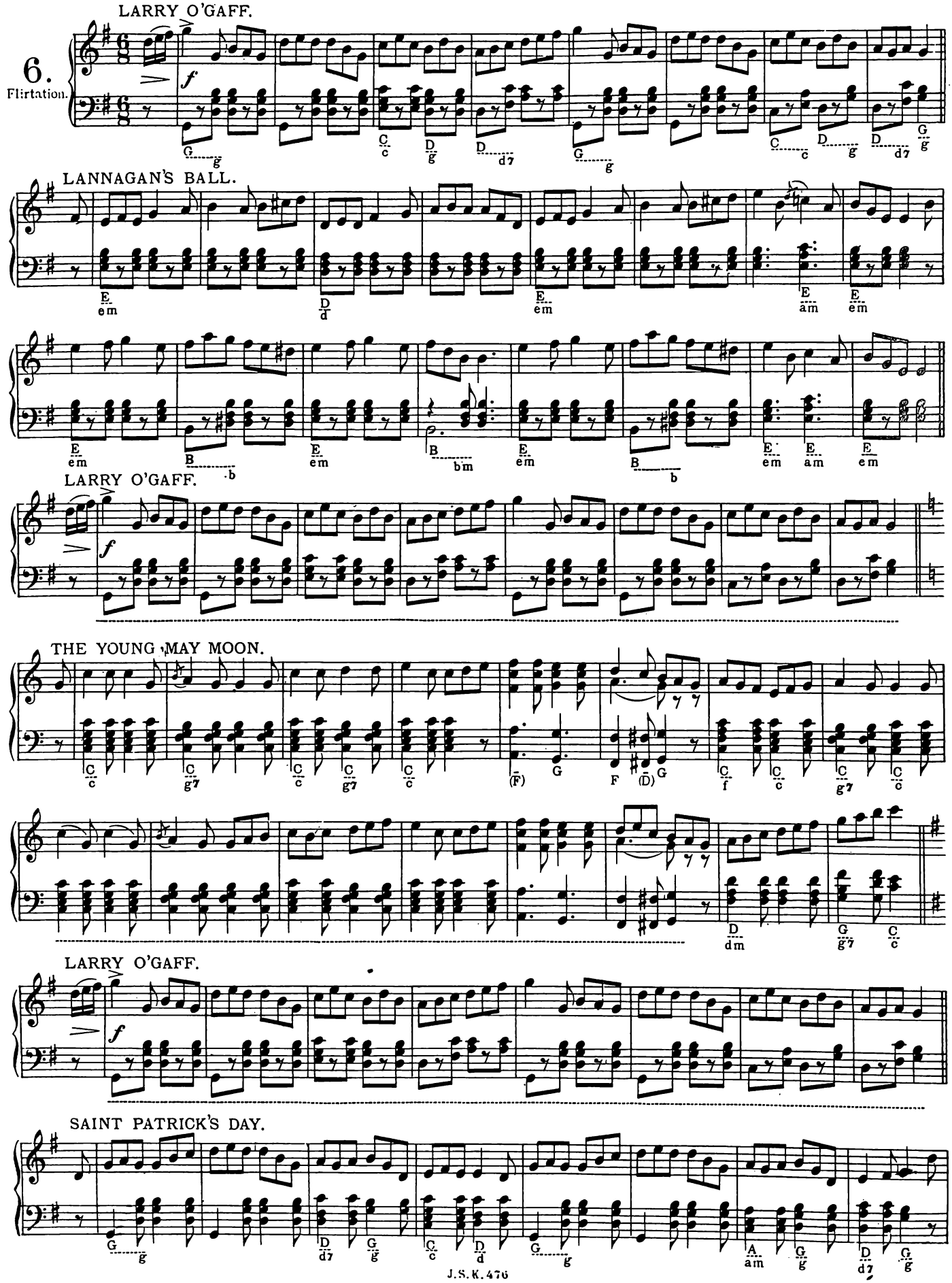
GARRY OWEN.

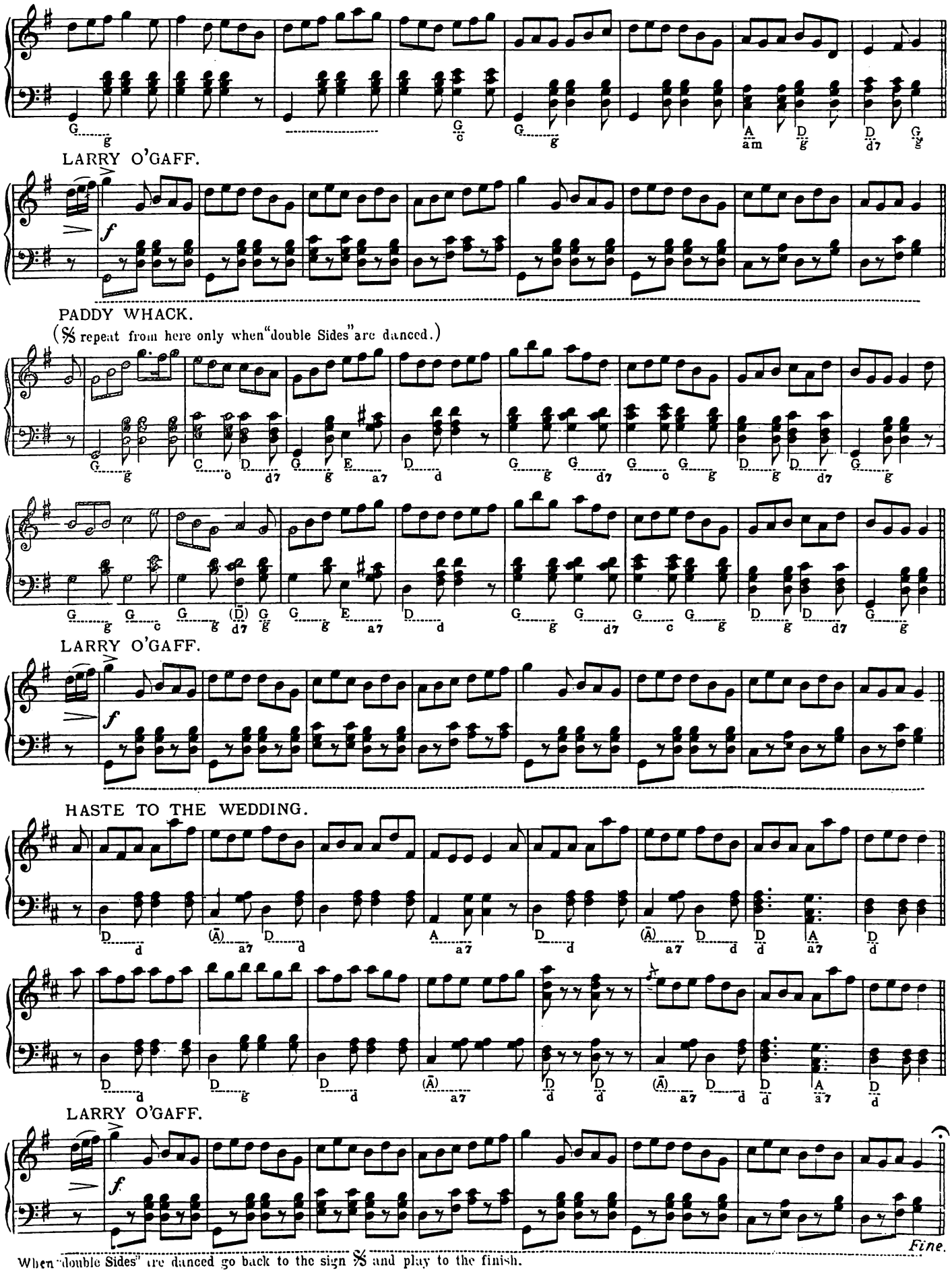
ff

D.C. al Fine.

My Love Waltz. Pleasing to play and delightful to dance.

Play this figure straight through.





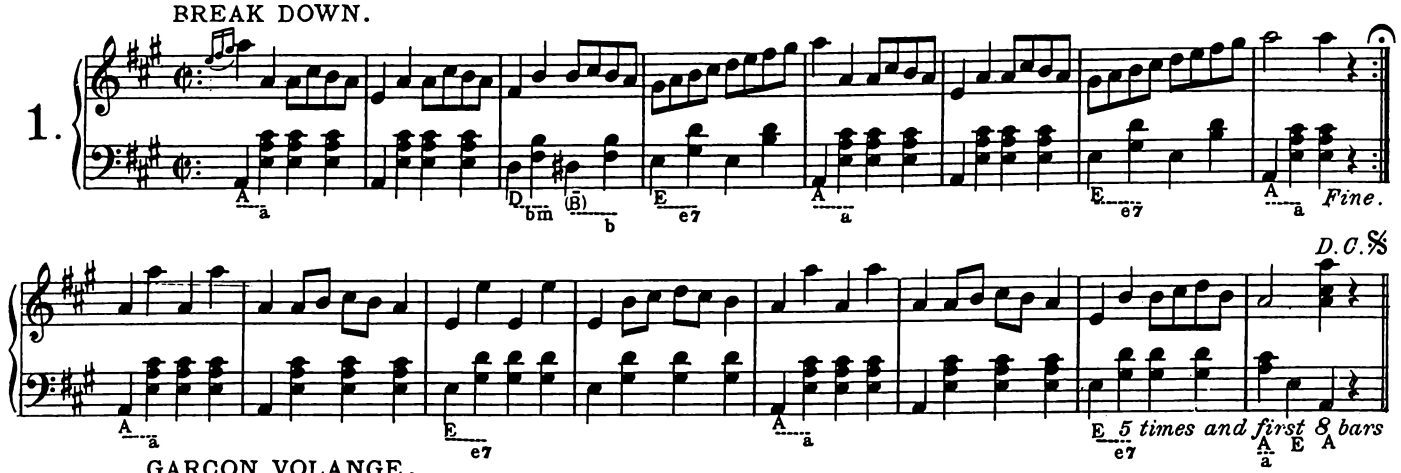
When "double Sides" are danced go back to the sign 𝄋 and play to the finish.

FLIRTATIONS.

Play each number 5 times and finish with first eight bars.

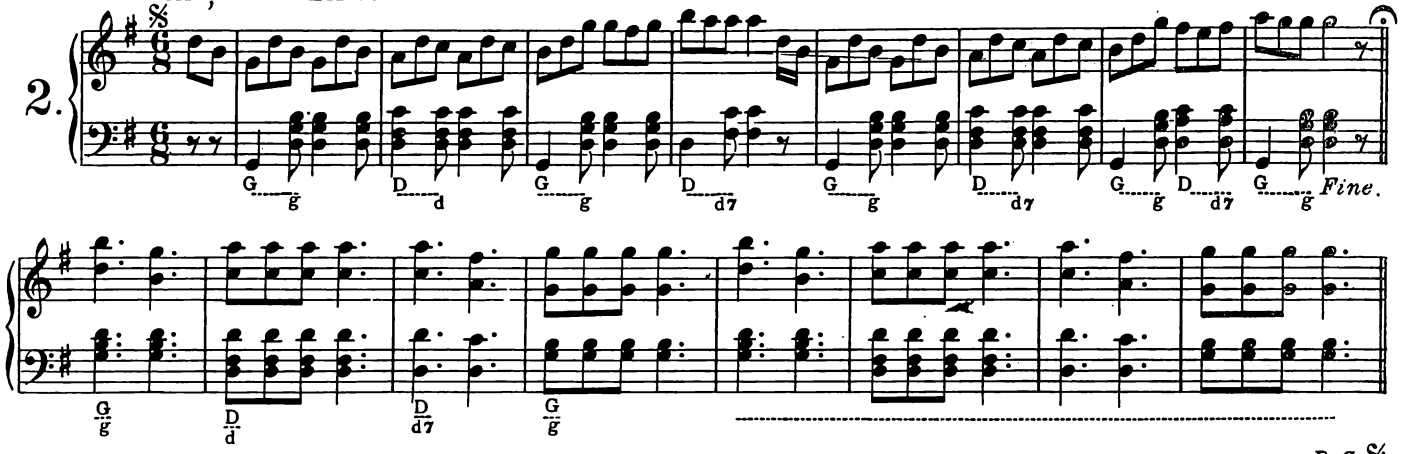
BREAK DOWN.

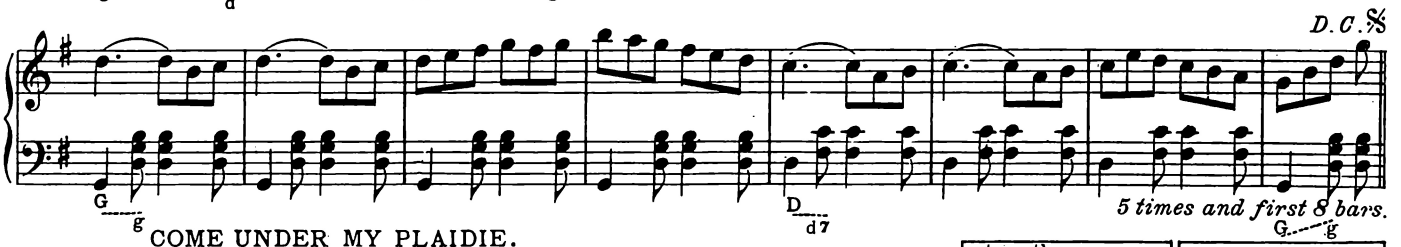
1.



GARÇON VOLANGE.

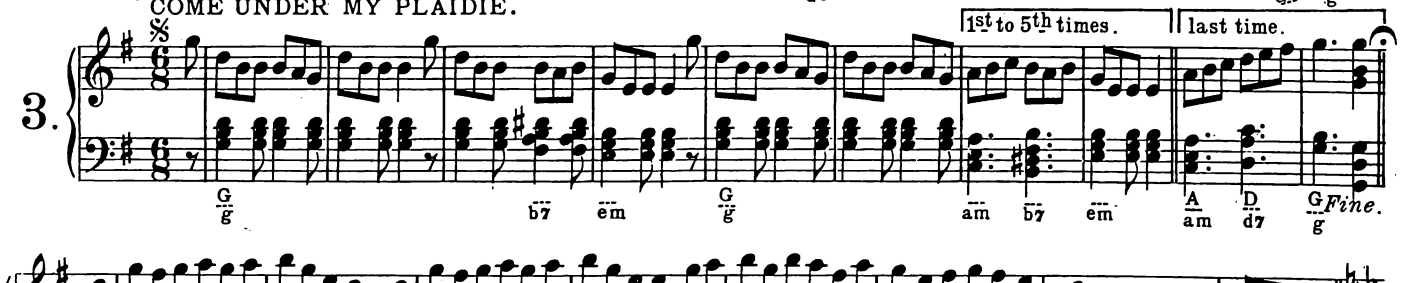
2.

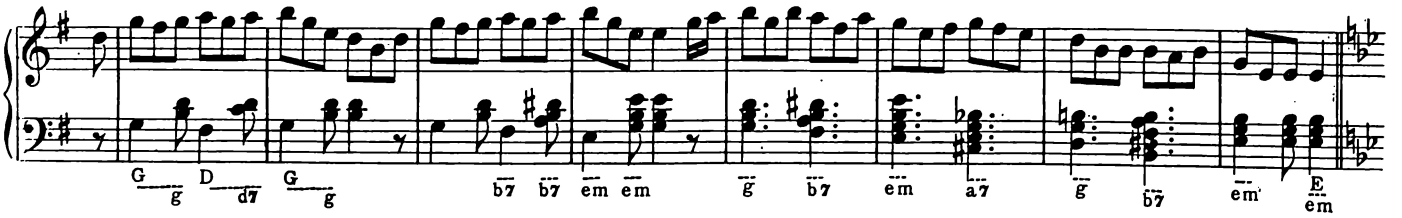




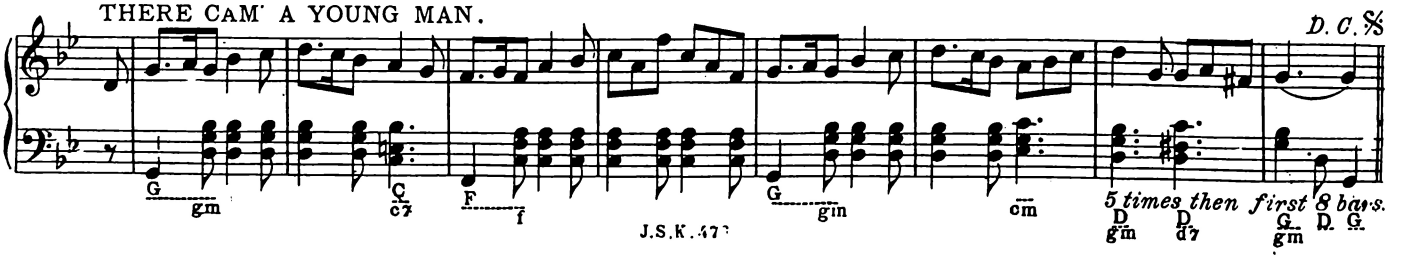
COME UNDER MY PLAIDIE.

3.





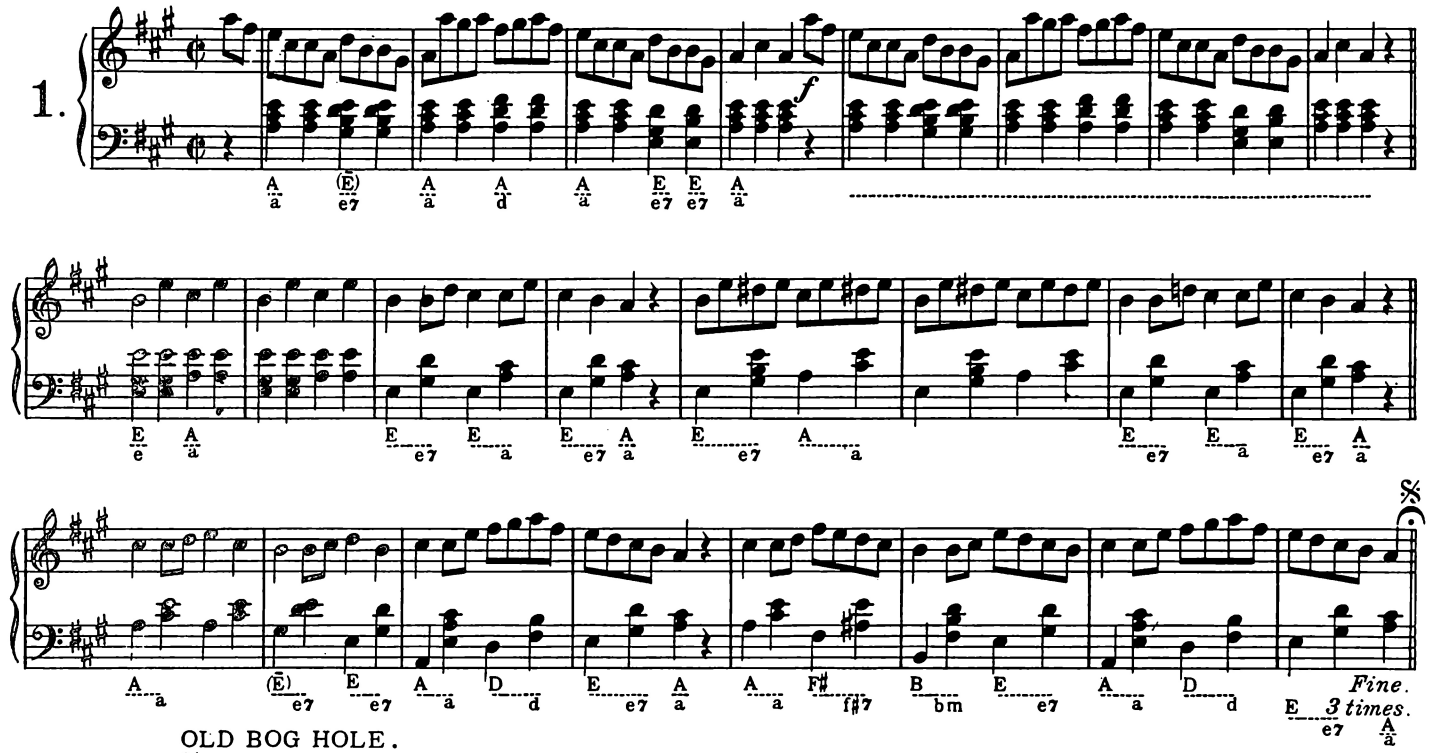
THERE CAM' A YOUNG MAN.



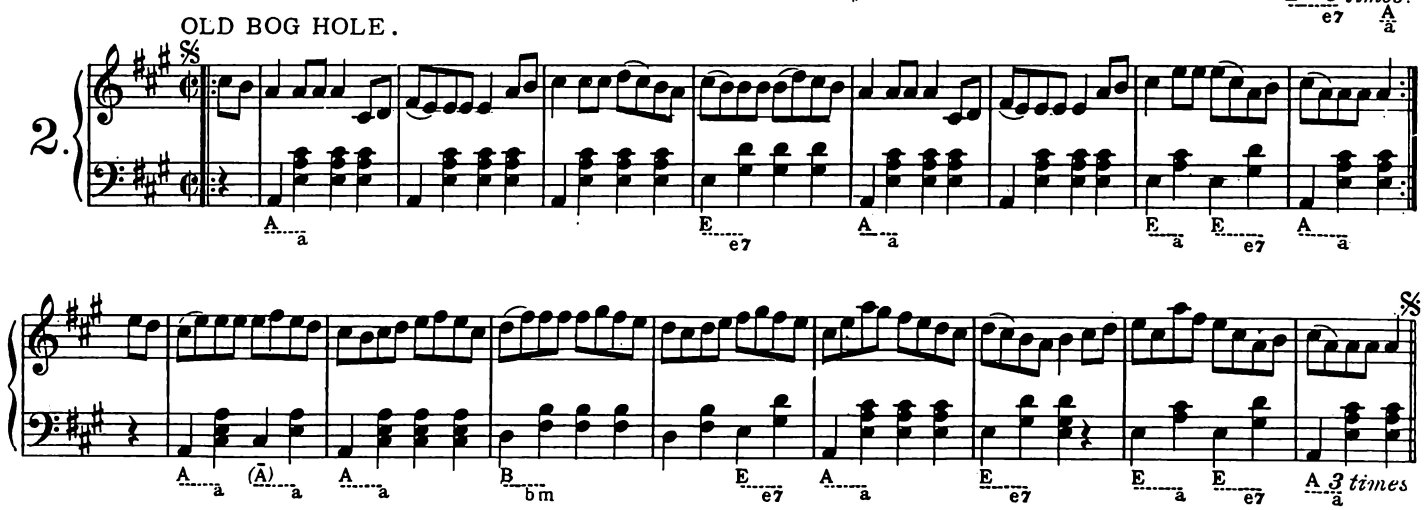
TRIUMPH.

With additional Airs for changing during the Dance.
Repeat first eight bars at beginning of Dance only.

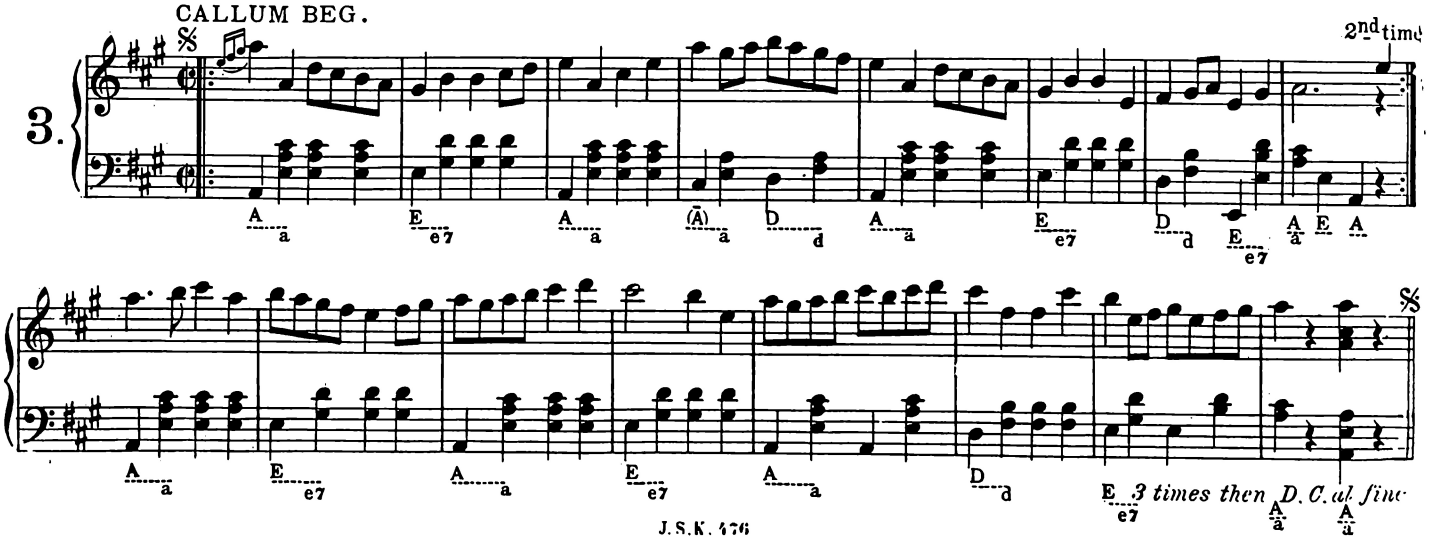
THE ORIGINAL.



OLD BOG HOLE.



CALLUM BEG.

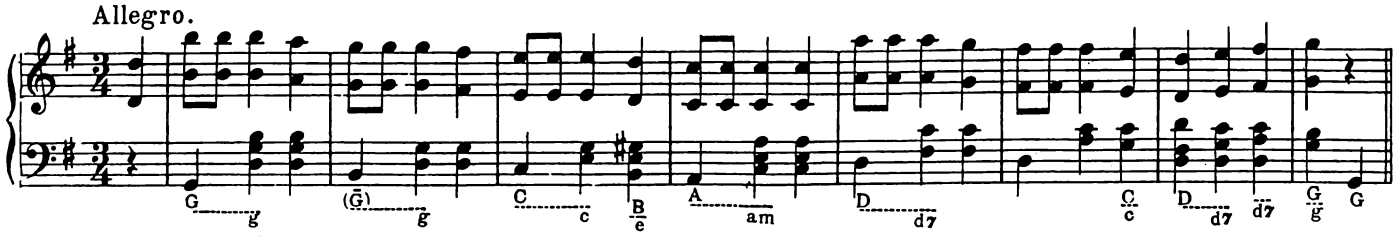


GUARACHA WALTZ.

Play the Introduction after each number.

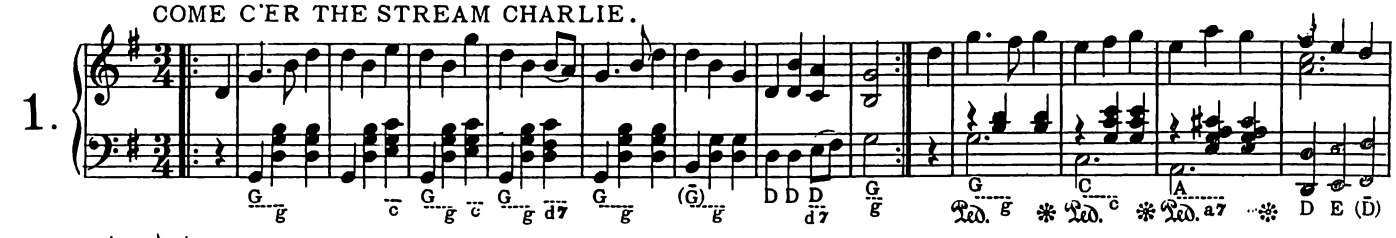
INTRODUCTION.

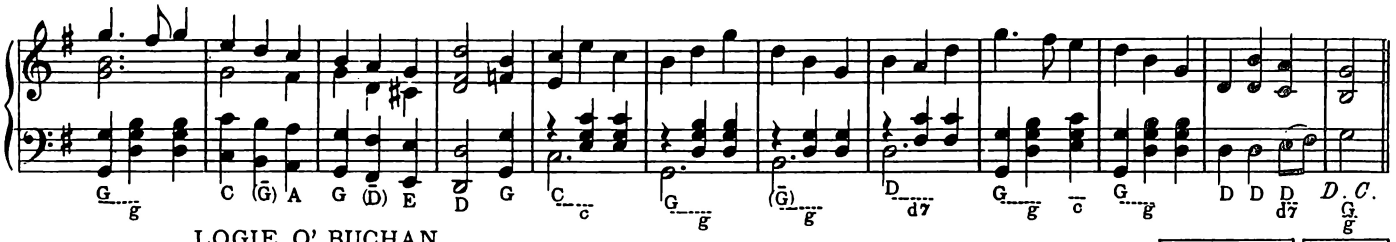
Allegro.



COME C'ER THE STREAM CHARLIE.

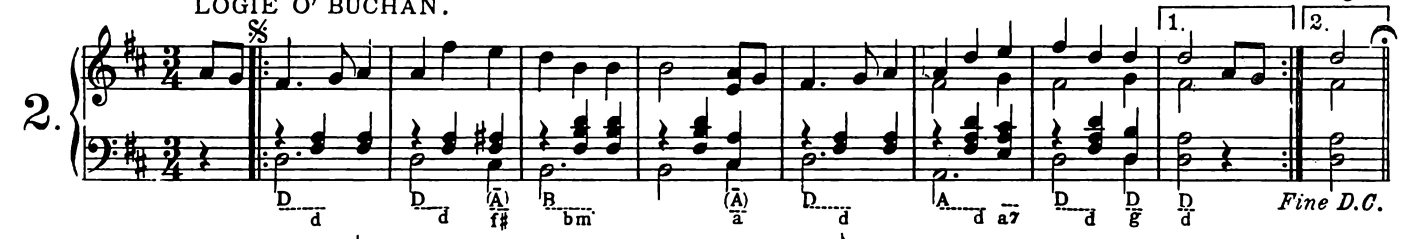
1.

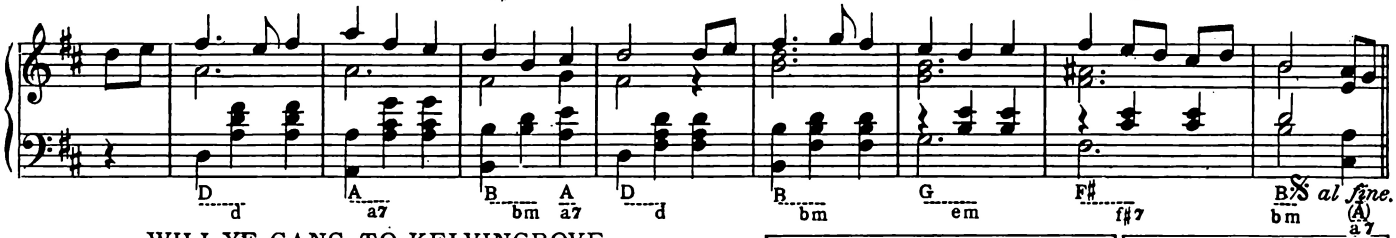




LOGIE O' BUCHAN.

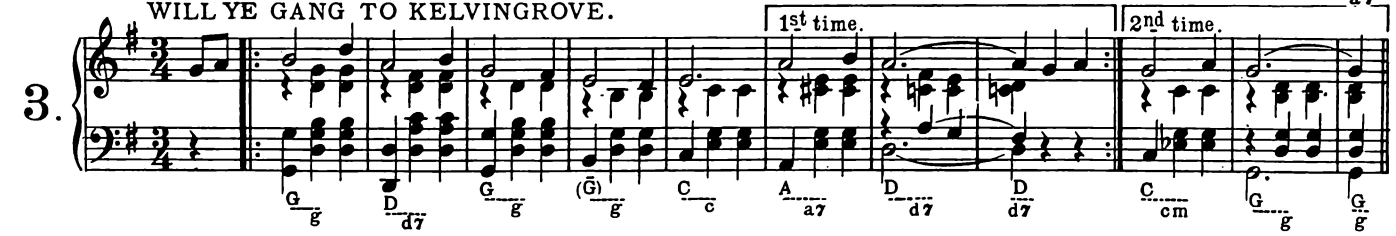
2.

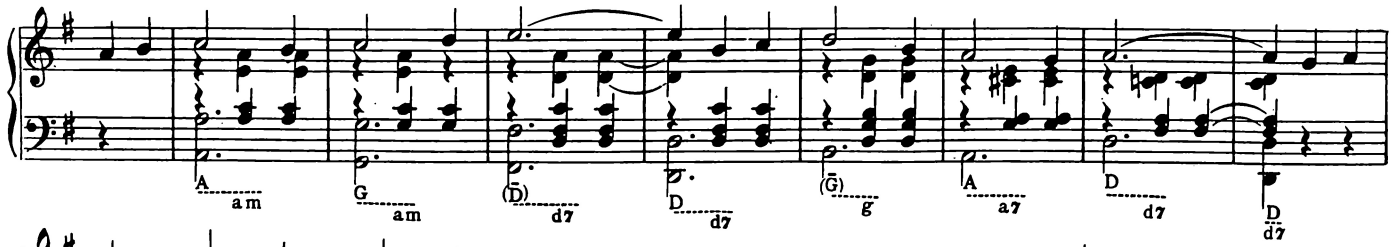


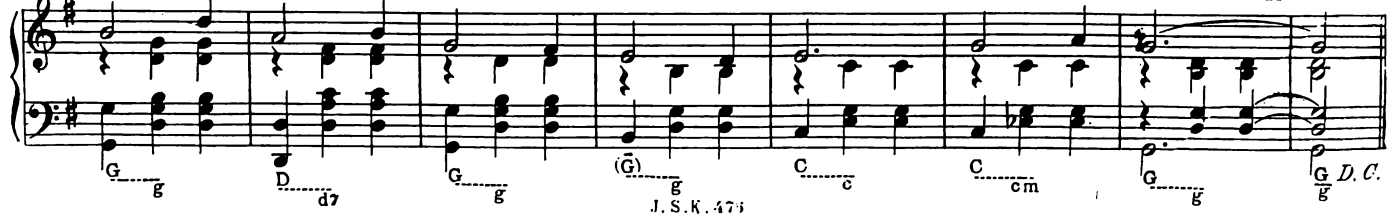


WILL YE GANG TO KELVINGROVE.

3.







CIRCASSIAN CIRCLE.

With additional Airs for changing during the Dance.
Play first eight bars three times at beginning of Dance only.

THE ORIGINAL.

1.

Fine.

STATEN ISLAND.

2.

3 times.

THE MASON'S APRON.

3.

3 times.

ROLL HER ON THE HILL.

4.

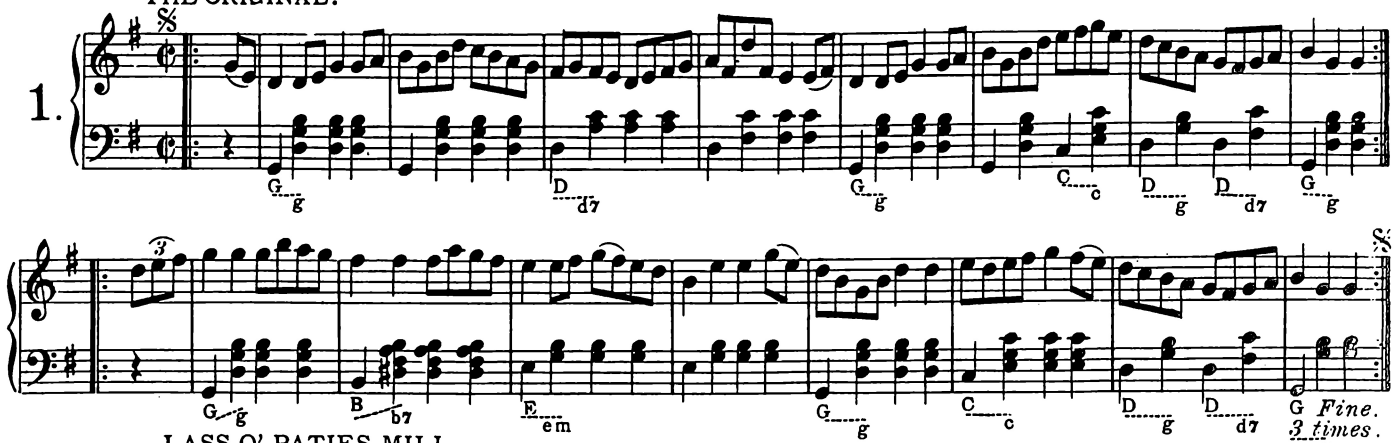
6 times then D. C. and play No. I once

THE FLOWERS OF EDINBURGH.

With additional Airs for changing during the Dance.
Play each Air three times.
Play first eight bars three times at beginning of Dance only.

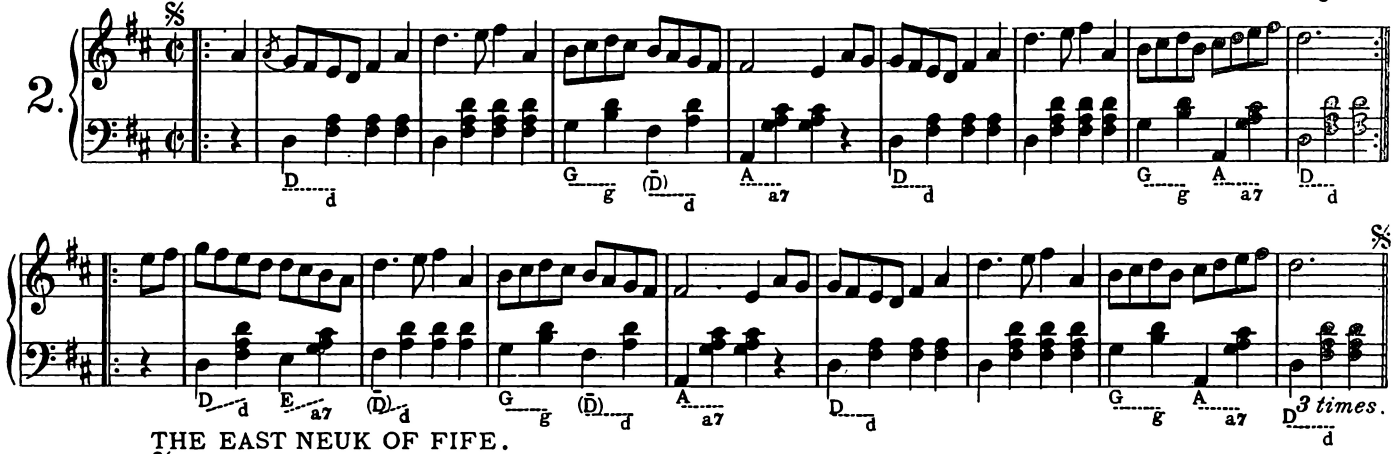
THE ORIGINAL.

1.



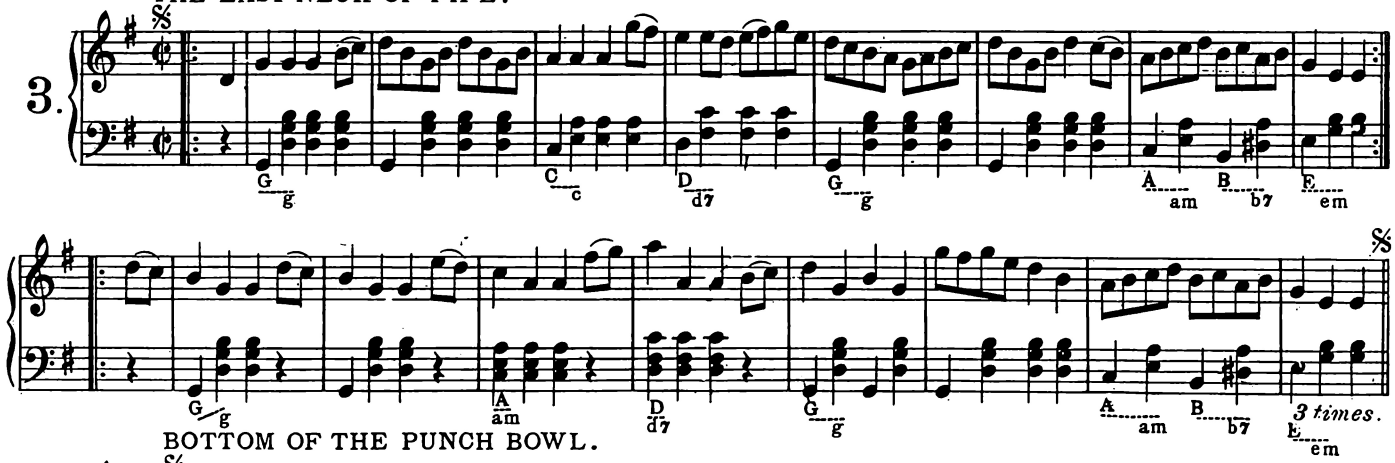
LASS O' PATIES MILL.

2.



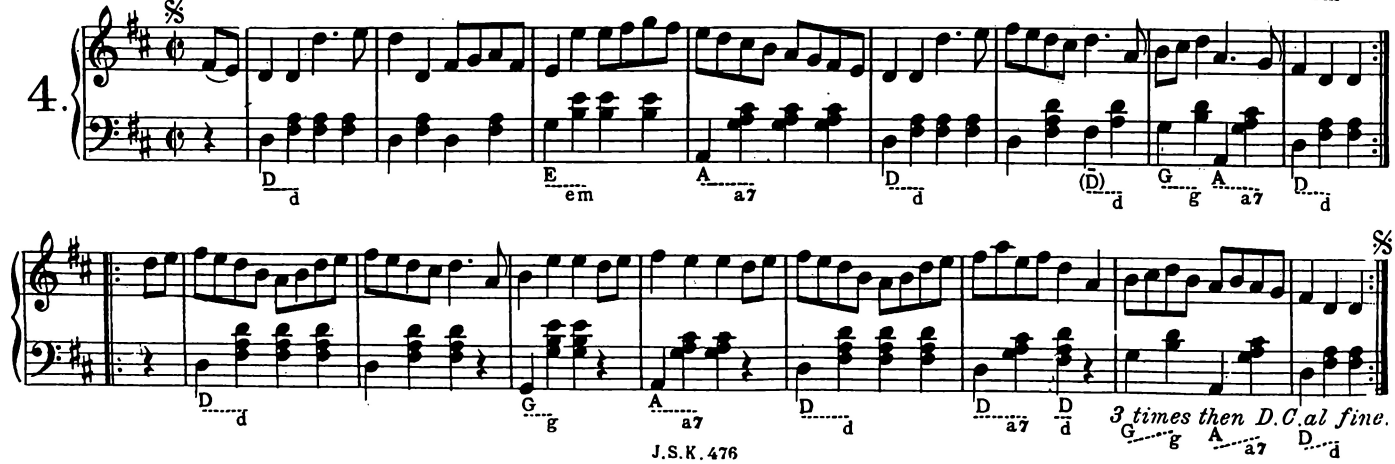
THE EAST NEUK OF FIFE.

3.



BOTTOM OF THE PUNCH BOWL.

4.



PETRONELLA.

With additional Airs for changing during the Dance.
Play each Air three times.

THE ORIGINAL. Play first eight bars three times at beginning of Dance only.

1.

p 1st time *f* 2nd time

DASHING WHITE SERGEANT.

2.

1st time. 2nd time.

f

1st & 2nd times. 3rd time

ff

MY LOVE SHE'S BUT A LASSIE YET.

3.

THE ROSE TREE

4.

1st time. 2nd time.

1st time. 2nd time.

If additional airs are desired take numbers 2.3.4. on Page 18.

PIANO-ACCORDION ARRANGEMENT

The arrangements in this Album, by Messrs. Louis Cabrelli and C. Stewart Forbes, are for the left-hand keyboard of the 120 bass piano-accordion. The arrangements follow closely the piano score thus enabling the piano-accordionist to take part in ensemble playing.

The 120 bass keyboard, viewed in playing position, has six vertical ranks arranged in twenty oblique rows of button keys, and the symbols in the bass throughout this Album assist in playing the bass notes and chords. The following table gives the symbols used, the oblique row of 'C' notes and chords being taken as an example:—

TABLE OF SYMBOLS

Vertical Rank	*Name of Rank*	*Notes played*	*Symbol*	
1st	COUNTER BASS (single note) major third above note given in Rank 2	Note E♮	$(\bar{C})$	Indicated by Capital Letters
2nd	FUNDAMENTAL BASS (single note)	Note C	C	
3rd	MAJOR CHORDS on Fundamental Bass	Chord C, E, G	c	Indicated by Small Letters
4th	MINOR CHORDS on Fundamental Bass	Chord C, E♭, G	c m	
5th	SEVENTH CHORDS on Fundamental Bass	Chord C, E, B♭	c 7	
6th	DIMINISHED-SEVENTH CHORDS on Fundamental Bass	Chord C, E♭, B♭♭	c d or c dim	

KNEE END

NECK END of Keyboard

When two letters are shown one above the other, thus $\frac{(\bar{C})}{c}$ or $\frac{C}{cm}$ it means that both are to be played together, the former symbol indicating the 'C' counter bass and the 'C major' chord and the latter the 'C' fundamental bass and the 'C minor' chord. If the symbol is mentally associated with the vertical rank in which the key is placed, i.e., $(\bar{C})$ counter bass as 1st rank, 'C', fundamental bass as 2nd rank, 'cm', 'C minor' chords as 4th rank, etc., it will facilitate quick reading and playing of the bass.

Bass notes not marked with any symbol are a repetition of the preceding note or chord; complete bars not marked are a repetition of the previous bar, and entire passages marked with a dotted line underneath are a repetition of an earlier passage in the same tune.

Received from Bayley & Ferguson
15th August 1978 35 p

"Talent does what it can; Genius does what it must."

THE SCOTTISH VIOLINIST

Consisting of STRATHSPEYS, REELS, PIBROCHS, MARCHES, HORNPIPES, PASTORAL AIRS, VIOLIN SOLOS, SLOW AIRS, etc., etc.,

As Composed and Arranged by

J. SCOTT SKINNER,

The Greatest Exponent of our National Music.

BAYLEY & FERGUSON, LTD.,
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